Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 8, No. 30 TORONTO, JULY 22nd, 1942 $2.00 Per Annum

Say Board to Freeze All Runs

Prices Cut in North Bay, Ont.

Theatres in North Bay, Ontario, have cut their prices for the summer months, though this action is in no way part of a general agreement as to tariff policy by the circuits in control of the three houses. The slicing of admission fees now affects the Royal, a 20th Century theatre; the Capitol, a Famous Players house; and the

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Hollywood's Huge '42-'43 Schedule

The predicted cut in Hollywood production doesn't mean a thing for 1943 if the schedule of films in work and planned meets no future snags. An add-up of activities at leading studios shows that there are 350 features planned or in production.

Universal Pictures heads the big name list with its 55-feature

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Fox USA-Canada Up More Than One-Third

Twentieth Century-Fox hit an all-time record on Canadian and American business for the first 26 weeks of this year. Business shot up 38 per cent over the same period last year. The first 13 weeks were up 34 per cent and the next 13 reached 43 per cent. New contracts of the company indicate that the upsurge will continue.

Garfield USAir Star

John Garfield has been cast by Warner Bros. as one of the stars of "Air Force," the epic film that will show what American flying men are doing in World War II. This will be Garfield's first picture for Warners since "Dangerously They Live."

Report Worries Exhibs Stuck with Unproductive Product

According to reports heard in the haunts of film men, several important rulings dealing with the distribution of pictures are about to be issued by Ottawa on the recommendation of R. C. McMullen, director of the Theatre and Film section of the Wartime Prices and Trade Board. One of these, supposed to deal with the freezing of runs, has caused considerable commotion among small operators.

This ruling, it is said, will freeze all runs, down to the smallest exhibitor and the most minor product, with no changes allowed in any way. It will apply to 1941-42 product, avoiding the usual basic period of September 15th to Octo-

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It Didn't Mean A Thing . . .

George Giroux, field man for Technicolor, spent some time joshing with the boys On the Square last week. George is on his semi-annual loop of the continent and the boys are always glad to see him, knowing that he brings news of people and things in far-off places.

He used to sell films years ago and he told about the exhibitor who suddenly began to bombard the distributor with wires, etc., claiming that his print hadn't arrived. The distrib investigated and wired back that his schedule for that date was marked plainly with "Nothing Available."

The exhibitor got on the phone then and took up the cry again. "Where is my print of 'Nothing Available'?" he demanded. "I've got it advertised all over town. Even my marquee is ready and it reads: 'Nothing Available'—with an all-star cast! You better ship the print right away or I'll sue your head off!"

Barnes Gets Hespeler

Pete Barnes has acquired the Queen's Theatre, Hespeler, Ontario, from Lionel Lester. Barnes also owns the Brock, Niagara-on-the-Lake, and the Rex, London.

Lester reopened the Hespeler house last year after it had been closed for quite some time.

British Lead in War Help Shorts

Though the USA is now in the midst of working on war shorts and at the same time planning a great program, British and Canadian studios have built up a tremendous backlog of instructional and inspirational films. In spite of the regular bombing, British

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Shine, Mister?

Washington's salvage minded workers have taken to swiping the rubber seat softeners on office chairs. A mass raid by them the other day netted hundreds.

Churchman Sees Film

OUR RUSSIAN ALLIES
A tribute to our magnificent ally — in whose hands also lies the future.
Commentary by—
J. B. PRIESTLEY
MAJOR HOOPER
CHARLIE GARNER

When His Eminence Most Reverend Metropolitan Benjamin, head of the Russian Orthodox Church in North and South America, visited Toronto on his speaking tour in behalf of Russian aid he stopped off at the 20th Century-Fox screening room to see "Our Russian Allies," an Esquire release. He is here shown with Miss Emily Barrett of Fox. As a good-will gesture Sam Glasier, Fox adsales chief, arranged the picture.

HAMILTON, ONT. EXHIB BEATS OFF 12.05s BAN

Before Justice McFarland at Osgoode Hall, Toronto, on July 17th, A. L. Polson, Hamilton, Ont., city solicitor, agreed not to enforce the recent police commission ban on midnight shows until the appeal of Leslie Gregory, Hamilton exhibitor, comes up again in the fall. Gregory is contesting the commission's jurisdiction.

Film Weekly
Vol. 8, No. 30 July 22nd, 1942
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Address all communications—The Managing Editor, Canadian Film Weekly, 21 Dundas Square, Toronto, Canada.
Published by Film Publications of Canada, Ltd., 5th Floor, 21 Dundas Square, Toronto, Ont., Canada. Phone ADelaide 4310. Price 5 cents each or $2.00 per year.

Frozen Runs

Exhibitors are wondering how much truth there is in the street reports that the newest batch of film regulations from Ottawa will freeze runs under every possible condition. This has them worried and quite a number have already expressed their disagreement with such a plan.

There are many rural situations in which such a scheme removes the possibility of relief from a depressing state of things. This ruling, added to the ones which bar the inauguration of contests and premiums, freezes despair too and ends any chance of cutting into Bingo. Especially in places with but one theatre.

What point is there in it? Where one theatre has a village to itself, there is no competition for pictures, runs, zones, protections, priorities or any of the things which occupy exhibitors in highly-competitive situations. Why not recognize that and leave it alone, allowing the operator to work out his own destiny without opposition? He certainly requires much less of the director's time and judgment.

An exhibitor in a town that has shrunk from a population standpoint because of the migration of men and women to war work centres and the armed forces should be allowed to take steps to improve his position, whether it means contracting more attractive pictures or using legal contests or premiums. What does it serve anyone to see him struggling against measures which, when drafted, didn't take him into account?

Another thing: Much to-do has been made about the great effect of motion pictures on morale and their help to relaxation. This type of picture is being made by the richer studios. They have the best talent in every direction and so the best pictures come from them. Are the people who live in a one-theatre town to be denied the benefit of a "Mrs. Miniver" or an "Eagle Squadron" because the theatre operator, having contracted the product of a minor studio, can't change—even at the public request?

It's something to think about.

Why Secrecy?

Comes a new batch of grapevintage and the huzz-buzz, hue and hullabaloo starts all over again. The boys in the back room and those out front pool their will-o'-the-whispers and indulge in their own variation of the hot stove league. But with more intensity than usual, as is the case where one's living is involved.

In the Canadian film field guessing the newest brainwaves of the Advisory Council and the Theatre and Film section of the Wartime Prices and Trade Board is an occupational peculiarity that is becoming chronic. This is understandable. Here is a vast industry which knows little of what is about to happen to it until an official order comes from Ottawa. True, there are delegates from many crusts of the business on the Advisory Council and we presume they report back to the people they represent. But there are organizations which contend that the Advisory Council is not wide enough in scope to be truly representative of themselves and the hundreds of unaffiliated theatre operators.

The director and the Advisory Council have agreed on a minimum of publicity to their discussions and because of this the rest of the country doesn't know what is occupying them at the moment. That knowledge comes with the order to do this or that. Thus reaction for or against projected ideas hardly takes form before a final ruling has been announced.

The Council and the director seem to think that this sort of thing serves them best. We see no point in it, though we have observed it, ignoring unofficial discussions only to find that other publications have not.

Perhaps those secret discussions are so because they would provide information for the enemy. That isn't likely. Unless it is so, why not allow the Council doings to be reported and stop all the panic the rumors cause?

Please correct us if we are being unpatriotic.

Hollywood's Huge '42-'43 Schedule

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1942-43 schedule, announced at its annual sales convention held in New York last month. Walter Wanger will contribute two, "Arabian Nights," not shooting, and a film hitherto untitled. Alfred Hitchcock is now working on "Shadow of a Doubt." Deanna Durbin will be starred in "Forever Yours," directed by Jean Renoir, and "Three Smart Girls Join Up."

Honors for the largest number of films go to Republic Pictures. The studio announced 66 features at its New York sales convention in May. "Thumbs Up," "New Icecapades Revue," "Hit Parade of 1943," five Gene Autry specials (these may have to be changed now that Autry is in the air corps).

MGM leads the big-five with its 50-52 schedule. This includes "A Yank at Eton," starring Mickey Rooney; "For Me and My Gal," a musical also starring Rooney and Judy Garland; the long overdue "Panama Hattie," co-starring Ann Sothern and Red Skelton; Ann Harding will make her welcome comeback in "Eyes in the Night," aided by Edward Arnold; an inevitable Andy Hardy picture, "Andy Hardy Steps Out."

Columbia Pictures are making a powerful bid with 48 features, the outstanding of which will be, according to present indications, "The American Way," a Kaufman-Hart Broadway hit of several seasons ago.

Will the Board Freeze All Runs?

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ber 11th, which would have r[illegible]lated it to 1940-41 runs.

The Advisory Council has been facing some such measure for almost two months without a decision and it is heard that it was actively opposed by certain delegates.

The smaller exhibitors are none too pleased with the prospect of it. They point out that their mistakes cannot be corrected and that they cannot improve their positions in any way, no matter what the circumstances. There are parts of the country in which theatre exhibition is far from ideal, especially in places affected by the movement of population due to war work and army service. The inability to have recourse to more attractive product or premium inducements and contests leaves them licked for good and all.

Also, the gossips have it, the exhibitor will have to buy the exact same amount of features as formerly. Since most exhibitors overbuy for the privilege of switching, this may cost them considerable money over a number of years. But this problem may vanish in the face of a decrease in Hollywood production.

Another sore point is the report that the exhibitor will have to take the same amount of specials as formerly, though the exchanges are not forced to restrict themselves to a previous number. The exchanges may designate more specials if they wish. If the contract holder won't play more than the amount used during the previous season, the exchange can sell away from him, thus establishing added competition.

Theatre operators are in a quandary and uneasy about the shape of things to come.

Ellen Drew is Hot Stuff

In Salt Lake City they think Ellen Drew is the hottest thing in pictures. There's a reason. She was on a local screen kissing Joel McCrea when it caught fire and the smoochers were enveloped in flames. The unromantic fire department said it was a short circuit.

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Prices Cut in North Bay, Ont.

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Melrose, an Odeon unit.

The Royal was the first theatre to make the change and the others followed. The Royal used to charge 25 cents, plus 5 cents tax, totalling 30 cents for evening admission. Now the fee is 25 cents, tax included—or 21 cents, plus 4 cents tax. The matinee price is 20 cents, tax included. These prices are the lowest of the three houses.

The Melrose charges 30 cents in the evening and 25 cents in the afternoon, prices which include the tax. The Capitol has the same charge for adult admission, which was formerly 35 cents, including tax, in both houses. Children's prices are the same at the three houses for matinees and evening, 12 cents. Each of the three theatres has special prices for students, which vary slightly from one to the other.

In North Bay the Capitol has first run on all product but that of United Artists, Columbia and Universal—which checks in first at the Melrose. The Royal has second-runs and some firsts.

Though the lowering of prices is by no means general, and there is no indication that it will become so, some houses in Kingston and Sarnia have been charging less of late.

Moore, Dawson Win Exploitation Awards

Cash awards have been announced for the exploitation campaigns on "Hellzapoppin'" which was competed for by the managers of Odeon Theatres throughout Canada. The first prize of $50.00 was awarded to E. L. Moore for his Sarnia campaign, and $25.00 was earned by W. B. Dawson for his second-run campaign of the picture at the Paradise, Vancouver. Judges of the entries were A. W. Perry of Empire-Universal, Haskell Masters, and Clare Appel of the Odeon circuit.

$700,000 Policy for Abbott-Costello Team

Comedians Bud Abbott and Lou Costello have announced they have taken out $700,000 insurance policies against breakup of their acting partnership before 1952.

The pair announced their premiums would include dissolution of the partnership for any reason except death provided they exercise ordinary precautions to maintain team relations.

Their premiums amount to $12,000 over 10 years.

Where Is My Baby?

Last week I told you about the travails of theatre managers and the personal things patrons do, such as leaving things behind delfberately and by accident. I forgot to mention that quite a few people lose their false teeth in theatres and any day a theatre may be sued for indigestion.

However, strange things do happen to theatre managers. Such as happened to Flo Simmons, who used to manage the Broadview, Toronto, and is now the Girl Friday of Lloyd Mills, 20th Century Theatres supervisor.

What happened to Flo Simmons shouldn't happen to a Pomeranian.

It was 1 a.m. and the theatre was locked when Mrs. Simmons was awakened by excited knocking on her door. Down below she found a crowd of people obviously in no mood for fun. In the crowd was a frightened mother, a determined father and suspicious relatives of every relationship. "Where, O where," the mother wanted to know, "is my baby?"

Flo, feeling like a kidnapper, cooled them out and it developed that the mother had sent the youngster off to the show with some older children, none of whom seemed to know what had become of him. When she realized that he should have been home a long time ago, she became frightened and spread the panic.

After searching the theatre thoroughly with no results, the hostility increased and Flo was beginning to worry about her safety. Suddenly one of the relatives remembered that the youngster liked to sleep in the back of the family car. That started a rush for the garage.

The youngster was there, all right. He had come home and began snoozing in the car, sleeping while it was being put away for the night.

They didn't even apologize.

* * *

Ain't It the Truth

I have a nice letter from Jim (James C.) Shanklin, West Virginia exhibitor, who was in Toronto recently to attend the convention of the Rotary International. Jim was chairman of the session of Recreation and Amusement men, which met in a craft session under the hospitality of George S. Patterson of Toronto and was mainly composed of theatre men from all parts of the USA. Not a single Canadian theatre man was present, though several are members.

Shanklin is a director of the MPTOA under Ed Kuykendall and is assistant to the president of the West Virginia Managers' Association, a very lively outfit indeed, which has 125 members and assesses them at the rate of one cent per seat.

Says Jim in his letter: "Sometimes I think film folks and exhibitors are about the hardest folk in all the business world to get together for the common good."

It's the same all over, it seems.

* * *

A Nice Story

Ed Sullivan, the famed chronicler of "Little Old New York" for the New York News, ran this story the other day and I am taking the liberty of reprinting it:

One of the best stories I ever heard was told to me by L. B. Mayer, while we were riding to the Hollywood race track . . . I'd asked him how he'd come to win such enormous success, and he said: "My mother was responsible for everything." . . . Warmly and intensely he told of her in the struggling early days at Haverhill, Mass., where the family had located when they arrived from Europe . . . "Once I came home from school," he remembered, "and my nose was bleeding from a fight, and my mother asked me who had started the fight, and I didn't answer. So she took me out to the back porch, and she told me to yell out to the surrounding hills: 'Go to hell.' The echo came back: 'Go to hell.' And then she said, 'Louis, now call out 'God bless you.' And the echo came back, 'God bless you.' She told me never to forget that in life, that you get back exactly what you put into it."

British Lead in War Help Shorts

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studios have average 200 war shorts of every character per year and are still at it.

Working with the Ministry of Information, studios are making the best of resources for a production program which includes training, educational and propaganda one and two-reelers. The titles indicate the scope of this program: "Air Operations," "Blood Transfusions," "Carrier Pigeons," "Storing Vegetables Indoors" and "This Is a Searchlight."

To make sure of technical, artistic and entertainment appeal, the studios and the government are using their most talented producers of documentary films, such as Paul Rotha and J. Monck. American co-operation is there in the contributions of background film by the newsreel and other companies.

Brendon Bracken is in charge of production and, with his assistants, has turned out a number of shorts for the various governmental departments.

Warren to Colors

Ernie Warren, popular manager of the Midtown, Toronto, 20th Century Theatres' Bloor street cathedral, has been called to the colors. No pinch-hitter has been named as yet.

War Breaks Up 'Dead End' Mob

Comradeship of the "Dead End" youths which endured through six years of stage and screen appearances, has now been broken up by Uncle Sam.

Billy Halop filed an application to enter an officer's training camp and has been told to stand by for his notice to report.

Three others, Gabriel Dell, Bernard Punsley and Huntz Hall, have registered for the draft and expect marching orders when through with current pictures at Monogram and Universal.

Quints Are Panned For New House

Canada's movie stars, the Dionne Quintuplets, have been the subject of considerable criticism of late in an indirect way. The Dionne family got permission from Ottawa to build a new $50,000 home and the critics think this is unseemly in wartime. Because of gas restrictions American and Canadian tourist trade has fallen off and Callendar may yet become a ghost town.

Digest of Reviews

Paramount

ARE HUSBANDS NECESSARY?

Payoff: Ripe and prolonged laughter for adults about a wife with an adolescent mind and a tolerant husband. Light domestic comedy and **highly pleasant.**

What Goes On: The inclination of Betty Field, as the wife of banker Ray Milland, to exaggerate everything causes funny complications and constant embarrassment for hubby, especially when applied to his business life. But all Field's batting at bad pitches wind up miraculously in home runs. There is Patricia Morison thrown in as the menace to domestic bliss.

Sizeup: Should feed the grownups enjoyable fodder. Well maintained by the splendid work of Eugene Pallette, Richard Haydn, Leif Erikson, Elizabeth Risdon and Cecil Kellaway.

BEYOND THE BLUE HORIZON

Payoff: Jungle jive in **fetching tints. Strictly escape fare for all ages.** It hasn't much believability and doesn't require any. Loaded with cliffhanger quirks and much like a serial rolled in one. Dorothy Lamour is the draw

What Goes On: Lamour is a gal who grew up in the jungle with the beasts as pets. Brought back to society by Walter Abel, she is denied her inheritance until proof is found. She returns to the jungle to look for it, aided by Richard Denning, a circus animal trainer and finds it, along with Denning's love. Acting honors go to an ape named Go-Go and a maniacal elephant.

Sizeup: A sizeable cast, which includes Elizabeth Patterson, Jack Haley, Patricia Morison and Ann Todd, lends its weight well.

RKO

MEXICAN SPITFIRE SEES A GHOST

Payoff: Seventh of this **audience-pleasing** series. The Lupe Velez tantrums and the Leon Errol comicalities are supported with stronger story material.

What Goes On: Buddy Rogers and Lupe Velez are still battling matrimonially. This time the family fight carries through some adventures in a mobster hideout, with plenty of scare-house props.

Sizeup: The cast is strong—Elizabeth Risdon, Donald MacBride, Minna Gombell, and Don Barclay.

Universal

TOUGH AS THEY COME

Payoff: A lively story involving the Dead End Kids and the Little Tough Guys. They're underworld urchins here, returning to the surroundings that made them famous. The result is a familiar but **interesting and entertaining** film.

What Goes On: Billy Hallop, who is becoming quite an actor, is a fellow who gets mixed up innocently with the underworld. A law student, he helps clean things up while being the romantic interest of Ann Gillis and Helen Parrish, each of a different social world.

Sizeup: Paul Kelly is the only non-Dead Ender of note.

Republic

MOONLIGHT MASQUERADE

Payoff: Light stuff but **more entertainment than you expect.**

What Goes On: Pappies Jed Prouty and Paul Harvey, oil men, agreed 21 years earlier to turn over one-third of their holdings to Prouty's son, Dennis O'Keefe, and Harvey's daughter, Jane Frazee, if they marry. Of course, after plenty of running-around in circles, they really love each other.

Sizeup: Farcial and funny. Franklin Pangborn, Eddie Foy, Jr. and the Three Chocolateers are on hand.

Esquire

THE BIG BLOCKADE

Payoff: Slightly behind the rush of events but an **uncommonly interesting** presentation of British behind-the-scenes methods of the Ministry of Economic Warfare to meet the threat of war.

What Goes On: The British are shown searching ships, checking on falsified cargoes after tracing their destinations and the Nazis are shown planning and threatening the neutrals to obtain the stuff of war. There are some war sequences.

Sizeup: Though a documentary, some **outstanding English players are in it,** such as Leslie Banks, Michael Redgrave, John Mill, Robert Morley, Will Hay and others.

HOUSE OF MYSTERY

Payoff: Strong English mystery drama.

What Goes On: Ruth Maitland is the old gal who goes in for spiritualism and is strangled at one of her seances by an unknown. Her friend, Judy Kelly, disappears and is suspected. Her sweetheart, Peter Murray Hill, hires Walter Rilla to find her and solve the mystery.

Sizeup: Very well done.

Columbia Shorts

MATRI-PHONEY

The Three Stooges cutting capers against a Roman background and getting plenty of kicks in the togas.

ALL WORK AND NO PLAY

Andy Clyde is a sleepy bank guard who gets robbed, chases around and wins a decision over the robbers. Like all Andy Clydes, it is structured for laughs.

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UA's Great China War Film in Color

Rey Scott's "Kukan," the Battle Cry of China, which was filmed in natural color and dramatizes the secret of China's unmatched resistance to the Japanese invader, opened for an extended New York run at the Central Theatre on Saturday, July 18, as a United Artists release.

The epic story of China's struggle and the heroism of her vast populace was captured on color film by Rey Scott, daring soldier of fortune, who was given the Academy Award certificate of merit for filming this picture "under the most difficult and dangerous conditions." To make "Kukan," the Battle Cry of China, Scott traveled more than 10,000 miles throughout the interior of China, by truck, mule-cart, goat-skin raft and on foot.

The fire-bombing of China's capital, Chungking, photographed while 370 tri-motored heavy Jap bombers dropped more than 200 tons of bombs on the city, is one of the most gripping scenes shown in "Kukan," the Battle Cry of China.

* * *

Sheldon Leonard, one of screendom's smoothest villains, returns to the Hal Roach lot to play a featured role in the new Streamliner, "Nazty Nuisance," which is being produced and directed by Glenn Tryon.

Leonard plays the role of a mystical ruler of a far away kingdom which is "on the list" of Hitler, Mussolini and Hirohito. Bobby Watson appears as Hitler, Joe Devlin as Mussolini and Johnny Arthur as the Jap. Jean Porter plays the feminine lead.

* * *

William Bendix, the Hal Roach star, who will soon be seen in "The McGuerins from Brooklyn" and "Taxi, Mister," is in New York for a short vacation.

"The McGuerins From Brooklyn" and "Taxi, Mister" are comedy streamliners slated for United Artists release.

* * *

Edward Small has announced that he has engaged Mrs. Florence Strauss as Eastern story editor for Edward Small Productions, Inc. Long associated with the motion picture industry, Mrs. Strauss formerly held similar positions with First National Films and Fox Films.

Public Ready for Revivals of A's

An extraordinary interest in the revival of the most outstanding motion pictures of the last ten years was indicated by the results of a research study conducted by Dr. Leo Handel, chief of the Motion Picture Research Bureau.

This survey was made while various developments pointing to a possible curtailment of production made the industry consider showing again the box office hits of the past decade.

The potential audience for a motion picture to be re-issued can be divided in the following two groups: First, persons who have seen the picture before and are not willing to see it again; second, persons who have not seen the picture before who may or may not wish to go to an old picture. Important in the latter group are the people who had not seen the picture before because they were too young. The survey made with the above mentioned considerations in view yielded the following results:

91% of the respondents stated they would like to see the most outstanding pictures of the last ten years again, 8% said they would not attend, 1% had no opinion.

97% of those questioned are prepared to see old pictures they did not see before provided that they are very good; they would not be prejudiced by the fact that these pictures were produced in previous years. The balance would not go or had no opinion.

90% of all respondents are willing both to see old pictures again and to go to old top productions they did not see before.

Typical comments of the respondents were that the pictures must be really excellent, and that the copies have to be in good condition. Many persons had particular pictures in mind which they would like to see again.

This study was of a general nature and no particular motion pictures were named. However, it is a forerunner to surveys pertaining to one or more particular productions. The survey was based on personal interviews conducted by the investigators of the MPRB in New York, covering Manhattan, at least once a month were questioned. A carefully selected sample was used in order to obtain a typical cross-section.

Goetz in 10-Year Deal with Fox

William Goetz has signed a new ten-year contract as vice-president of Twentieth Century-Fox in charge of studio operations, Spyros Skouras, president, announced this week following his arrival at the Hollywood studio with Tom J. Connors, vice-president in charge of world-wide sales and Laudy Lawrence, head of foreign distribution.

William Goetz also will continue as a member of the board of directors of the company. His new contract will run concurrently with that of Darryl F. Zanuck, vice-president in charge of production, Skouras pointed out. The two have been closely associated since the formation of Twentieth Century Pictures Corp., which was subsequently merged with Fox Film Corp. to form the present company. Zanuck and Goetz, with Joseph M. Schenck, organized Twentieth Century in 1933.

Goetz has completed ten years' service with the company. He is a veteran in the business, having served in various production and executive capacities for the past seventeen years.

'Mr. Miniver' Mark

Breaking all previous records of the Radio City Music Hall, "Mrs. Miniver" will become the first film in the 10-year history of the theatre to play a seventh week, G. S. Eyssell, managing director, announced last week.

Revivals in New York

All This and Heaven, Too—1940 tragic romance; C. Boyer & B. Davis.

Awful Truth—1937 comedy; I. Dunne, C. Grant.

Blockade—1938 Spanish War melodrama; H. Fonda and M. Carroll.

Cat & the Canary—1939 comedy-mystery; B. Hope and P. Goddard.

Confessions of a Nazi Spy—1939 melodrama; E. G. Robinson.

Drums—1938 technicolor military melodrama of British India; R. Massey and Sabu.

Duck Soup—1933 farce; Marx Bros.

Gypsies—1936 Russian film of gypsy life, English subtitles.

History Is Made at Night—1937 melodrama; C. Boyer, J. Arthur.

Holiday—1938 comedy; K. Hepburn and C. Grant.

Horse Feathers—1932 farce; Marx Bros.

Joy of Living—1938 comedy; I. Dunne and D. Friabanks, Jr.

King Solomon's Mines — 1937. African adventure; Sir Cedric Hardwicke, A. Lee, R. Young.

Lloyds of London—1937 historical drama; T. Power, F. Bartholomew, M. Carroll.

Love From a Stranger—1937 psychopathic melodrama; A. Harding and B. Rathbone.

Moonlight Sonata—1938. Superb musical treat; Paderewski, M. Tempest, C. Farrell.

Of Mice and Men—1940. From Steinbeck's novel; B. Meredith, L. Chaney, Jr.

Penny Serenade—1941 drama; I. Dunne, C. Grant.

Sally, Irene and Mary — 1938 musical; F. Allen, A. Faye.

Silver Cord — 1933 romantic drama; film version of the famous play; I. Dunne and J. McCrea.

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T'color for WB's 'The Miracle'

Feeling that the war-torn world will welcome a film of deep religious feeling and significance, Warner Bros. has started preparations for the screening in Technicolor of "The Miracle," the impressive stage spectacle originally produced by Max Reinhardt and presented by the late Morris Gest.

Samson Raphaelson, well known playwright and screen writer, has been engaged to turn the original stage script of Karl Volmoeller into a screen play.

Edmund Goulding, who recently completed "The Constant Nymph," has been assigned to direct "The Miracle," and the producer will be Henry Blanke. Tentative plans are to release the production next Easter.

* * *

Alan Hale and Whitford Kane, the latter a recent recruit to films after a long stage career, have been added to the cast of "The Adventures of Mark Twain." The film biography of the great American author, with Frederic March and Alexis Smith in the principal roles, has gone into production under the direction of Irving Rapper.

* * *

Warner Bros. has paid the first installment of $250,000 for the screen rights to "This Is The Army," Irving Berlin's all-soldier show which Uncle Sam is now presenting on the stage of the Broadway Theatre in New York City.

In a fast double play, the quarter of a million dollars went right into the Army Emergency Relief Fund, the beneficiary of Sergeant Berlin's show, which is a sequel to his "Yip Yip Yaphank" of the last war. Sergeant Berlin received a check for $250,000 from Major Albert Warner, representing the film company, and immediately turned it over to Major General Irving Philipson, representing the Army fund. That fund will also share in the film's profits.

* * *

Erskine Caldwell, one of the foremost contemporary American authors, has been signed to write the screen play for the film to be based on Ex-Ambassador Joseph E. Davies' "Mission to Moscow."

Recently Caldwell returned from Russia, where he served as a war correspondent and gathered the material for his latest book, "All Out on the Road to Smolensk."

Of his many previous works, the best known as "God's Little Acre," "Kneel to the Rising Sun" and "Tobacco Road." In addition to writing the last-mentioned as a novel, he collaborated with Jack Kirkland on the immensely successful play that was made from it.

WHAT DID YOU DO?

CONTRIBUTED BY CANADIAN SHOWMEN FOR CANADIAN SHOWMEN

Contributions to this column will be greatly appreciated from any member of the motion picture industry, from coast to coast, whether he has chain affiliations or is strictly independent.

Address all letters to "What Did You Do?" c/o Film Weekly 21 Dundas Sq., Toronto, Ont.

THERE just ain't no justice in this world, moans Jack Alexander of the Brock theatre, Toronto. It seems there was a Beauty Contest in the Brock-Dundas vicinity—and through a fluke (we are sure) Jack was not asked to join the contest! Cheer up Jack, ole boy—Beauty is only skin deep!

* * *

FRED THOMPSON, Rex, London, played host to a couple of huskies of the Australian air force. Fred introduced the lads from the stage and they got a great big hand from the audience. The flyers took a bow and were very thrilled with their reception. This is great advertising and the natives loved it.

* * *

HOUSE manager Reg. Book, under the supervision of Les Vicary, Geneva Theatre, Orillia, put out smart teaser cards on "Tortilla Flat" which read as follows: 'Ready for occupancy, Tortilla Flat, where every room is a holiday." Another card read "To Let Tortilla Flat, where every room is a Paradise etc. etc."

For "My Gal Sal" he had a tieup with two music stores, which included admission to the first five redheaded girls each night.

* * *

BILL PAYNE of the Granada, St. Thomas, has a coffin setup in his lobby for a horror program. This was all made of cardboard. A head of Frankenstein was modelled by his chief projectionist, Cliff Mills. The model was placed in the draped coffin. Bill tells us that the attention and comment this attracted has been terrific—hundreds of people came over to view the remains. Bill says that all credits go to his able operators and his up-and-coming assistant manager, Robert Thomas, formerly of the Crown theatre, Toronto, and Century, Hamilton.

* * *

IF more cooperation such as this could be shown between managers, assistant managers, operators, etc., theatre conditions in Canada would be much improved. All employees of a theatre should work together for the welfare of theatre and for their own welfare, regardless of position.

FOR "South of Tahiti" Max Philips, Sudbury, promoted grass mats and with palm trees (made by the staff) colored cutout of Marie Montez in a sarong, and carried out a snappy campaign. Jungle fronts, coupled with the display, caused much comment and proved to be a real crowd stopper. Cutouts and teaser ads were used well in advance.

On "Close Call for Ellery Queen" a merchant cooperated with a window display, featuring books on this series. Copy and playdate were prominently displayed in the foreground.

* * *

STEVE McMANUS, Baview Theatre, Toronto, ran a tieup matinee with a local dry cleaning establishment, giving a bargain show to the kiddies. Besides the usual price, the kiddies also had the privilege of bringing a dozen coat hangers, plus five cents. Steve says he gathered in about 700 coathangers, which were redeemed by the dry cleaner.

* * *

BOB BROWN of the Elgin, Ottawa, ran spot announcements via radio every morning and evening during the run of a "Laugh Week" program. He also covered the shadow boxes out front with paper and special copy re the All Laugh Show, using 24-sheet boards and tiein copy along these lines: "We're telling you twice because it has double the laughs."

Clear 'Charlie's Aunt'

The long delay in releasing 'Charlie's Aunt,' 20th Century-Fox comedy starring Jack Benny, has been overcome and it will get its first Canadian run at the Imperial, Toronto. Universal had the Canadian rights because of an English film with a similar title and has agreed to withdraw objections.

Earl Rowe Holds Party

The Hon. Earl Rowe, M.P., held a garden party at Newton Robinson today to aid the Dufferin-Simcoe war service organization drive, which was initiated by the well-known film attorney. Proceeds were turned over to several Bombed Victims funds. A large crowd enjoyed the event.

Columbia Reissues 'Lost Horizon'

Because of the importance of Shangri La in current news as the mysterious base from which American flyers recently bombed Tokio, Columbia will reissue its epic picture, "Lost Horizon" under the title of "Lost Horizon of Shangri La." The film, produced and directed by Frank Capra, and starring Ronald Colman, is the picture version of James Hilton's famous novel, "Lost Horizon." Both book and picture have their most important sequences laid in the mythical Lamasery of Shangri La, in the Himalayan Mountains. "Lost Horizon," had its premiere in March, 1937, and has been shown throughout the world with outstanding acclaim and box office success. Jane Wyatt plays opposite Mr. Colman in the leading feminine role, and among other members of an exceptional cast are Thomas Mitchell, Sam Jaffe, H. B. Warner, Edward Everett Horton, John Howard, Isabel Jewell and Margo.

* * *

After considerable discussion as to the naming of the topflight musical which went into production as "The Gay Senorita," Columbia has decided on "You Were Never Lovelier" as the final title of this important Fred Astaire-Rita Hayworth starrer.

"You Were Never Lovelier" was chosen by Columbia officials because it is the title of what, according to all indications, will probably be the hit song of the six specially written for the production's great score by Jerome Kern and Johnny Mercer.

The feature, now well along in work, reunites the spectacular dance team of Columbia's "You'll Never Get Rich" in a romantic story with a glamorous South American background.

* * *

Director Charles Vidor has assigned the last of two top feminine roles in Columbia's "The Desperados" ((formerly "The Pioneers") to Evelyn Keyes, studio starlet much in the recent limelight. Claire Trevor has previously been announced for the other feminine spot, with Randolph Scott and Glenn Ford in the male leads, and Edgar Buchanan featured. Columbia's first Technicolor feature, "The Desperados" its regarded as one of the most important pictures on the company's schedule.

Congratulations

On July 24th Syd Taube the candy machine's man, and Mrs. Taube will celebrate their 30th anniversary. The score to date is three children and a grandchild. It's a happy event for all who know the popular team.

RKO Will Make Nazi Expose

KRO Radio, in a deal involving one of the most timely story properties of the year, announces that it will distribute Edward A. Golden's production based on Gregor Ziemer's best seller "Education for Death."

The work is based on Ziemer's research and experiences during twelve years spent inside Nazi Germany in the study of Hitler's methods of indoctrinating the youth of his country with his grim ideology.

Golden has been prominent in motion pictures since 1914 as an independent producer and distributor. He will finance and produce the screen adaptation of "Education for Death" at RKO Radio's Hollywood studio.

The production is scheduled to start about August 19th, with an important cast soon to be announced.

* * *

Marion Martin has been engaged by Samuel Goldwyn for an important role in "They Got Me Covered." Miss Martin, who is known as the most beautiful show girl in New York, will play the role of Gloria, a burlesque strip-teaser. Miss Martin is under contract to RKO Radio Pictures.

"They Got Me Covered" is Mr. Goldwyn's next production to be released after "The Pride of the Yankees." It will star Bob Hope and Dorothy Lamour.

* * *

Bonita Granville, one of Hollywood's top 'teen aged stars will play the feminine lead in "Seven Miles From Alcatraz."

Bonita, who played a young lady for the first time during the closing sequences of "Syncopation," has a grown-up role throughout "Seven Miles From Alcatraz," thriller of saboteurs who besiege a lighthouse off the Golden Gate.

* * *

Jacques Tourneur, noted for his deft handling of suspenseful screen themes, has been signed to direct "The Cat People," De Witt Bodeen's eerie mystery story which Val Lewton will produce.

* * *

Cliff Edwards, known to millions of record, radio and movie fans as "Ukelele Ike," has been added to the cast of the big outdoor spectacle, "Grand Canyon."

The comedian joins a cast headed by James Craig, Richard Dix and Ginny Simms. "Grand Canyon" will be filmed entirely in technicolor in and around the canyon.

ECHOES and REFLECTIONS

FWTBT, Hemingway, Toronto

Every day now the piles of press releases that reach a screen scribbler's desk are peppered with notes on Paramount's forthcoming production of Ernest Hemingway's "For Whom the Bell Tolls," that masterful piece of writing about the Spanish prelude to the second World War. This is not about that. The man behind the book is what engages us here.

One of the most famed of living authors, Ernest Hemingway was for a short time after the last war a reporter with the Toronto Daily Star. He served in Italy and his experiences then caused him to write one of the greatest stories of that conflict, "Farewell to Arms," which became an outstanding screen drama featuring Gary Cooper and Helen Hayes. Having delivered himself of two great documents dealing with the leading events of his lifetime, it is not unlikely that Hemingway will make a notable contribution to the literature of the current war.

Hemingway is the blood-and-thunder boy of modern letters. This bellicose belletrist has known every form of strife from typewriter tiffing to hand-to-hand combat. Posterity, taking note of his universal conscience, may yet call him its own.

A Beautiful Friendship

A while back several veterans of the native newshawk flock were talking about Hemingway's Queen City sojourn. A soft side of the hard-boiled chronicler came to light.

One afternoon the future author of "For Whom the Bell Tolls" and other famed tales of this generation showed up in the editorial room attired in his customary army greatcoat. If you remember, many ex-soldiers wore them. Out of one pocket a kitten's head protruded perkily. As if unaware of its presence, he hung up his coat and sat down to knock out a story for the final edition.

The kitten, its heart in its eyes, never looked away from its great friend of the two-legged breed. A while later they both left for the day.

That scene became a daily feature. No one joshed Hemingway about it. No one dared. He took the kitten everywhere. It was his partner on all assignments. Here, truly, was devotion.

A Minor Tragedy

The kitten disappeared one day. A frantic Hemingway turned the town upside down in his search for it. But vainly. They were never to meet again.

You could carve your initials into the thick gloom that laid siege to the human end of the inseparable duo. His moodiness was an accepted thing but this example of it was record. A long time went by before he seemed reconciled to the loss of his little pal.

It's sort of nice to think of the tall and burly Hemingway sitting in the midst of some battlefield, with Death doing its ugly dance all about him, giving an occasional thought to a kitten he knew on King street, Toronto, Canada.

And perhaps, in some lonely alley, an aged cat dreams too.

* * *

They're All In It

H. I. Phillips, the famed paragrapher, got off this good one recently: The Kellys and the Bulkeleys, the Caseys and McTighes —have writ their names in glory—across the blazing skies. The Butch O'Hares and Dugans have made a gallant crew—but don't forget the Epsteins, Levines and Cohens, too! . . . The Murphys and O'Briens—the Kellys and the Sheas—have shone in epic battles with Dooleys and O'Deas. McGann's a fighting demon —and Toohey gives 'em hell—but Seligman at Midway did more than pretty well! . . . Fitzgerald gives no quarter, McFeeley packs a sock; a Jap when hit by Dooley thinks someone threw a rock. A Casey shone at Midway—Gilhooley did his share. But I see by the papers—the Goldstein boys were there! . . . The Pats and Mikes are bearcats in any sort of scrap. And they are plenty potent against the wily Jap. But there among the heroes—who've got the stuff it takes, I notice Moes and Sammies and also Abes and Jakes!

20th-Century-Fox At Top Production

Practically all available production space at Twentieth Century-Fox studio will be utilized this month when the peak of July filming will reach eight features currently in work. Scheduled to start between now and the end of July are "Buried Alive," "My Friend Flicka," "The Meanest Man in the World," "One Man Army," "Light of Heart," "Seventh Column," "Corregidor" and "Undying Monster."

Six productions are now before the cameras and nine other features are in the cutting rooms in various stages of editing and scoring. The pictures now shooting are: "China Girl," "Manila Calling," "Springtime in the Rockies," "He Hired the Boss," "That Other Woman" and "Ox-Bow Incident." Those features now in the cutting rooms are: "The Black Swan," "Orchestra Wives," "Thunder Birds," "Iceland," "Girl Trouble," "Just Off Broadway," "Careful, Soft Shoulders," "Berlin Correspondent" and "Man in the Trunk."

* * *

Five of America's name artists are now working on illustrations which will be incorporated in the campaign on "Footlight Serenade" for Twentieth Century-Fox.

In addition to being an integral part of the national newspaper campaign, the illustrations of such top figures in the art world as McClelland Barclay, Bradshaw Crandall, Earl Moran, Varga and Petty, will also be available for numerous publicity purposes, displays, lobby blow-ups, fronts and many other uses.

Photographic reproductions of the originals are now being made and complete sets will be shipped to each exchange within a very few days.

* * *

Glenn Miller and his band will act and play only in Twentieth Century-Fox musicals, according to an exclusive long-term contract signed this week following the completion of "Orchestra Wives." After a transcontinental tour lasting until late Fall, Glenn Miller and his boys return to make "Blind Date" which William LeBaron will produce. No writers have been assigned to develop the screen treatments of this original story as yet.

* * *

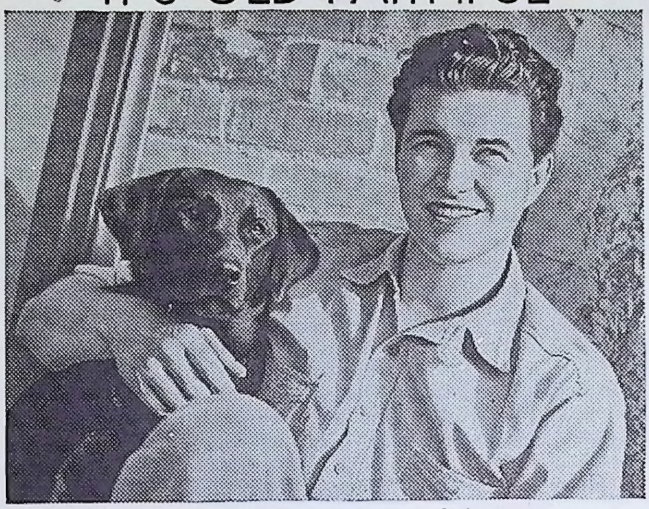
W. J. Kupper, executive assistant to 20th Century-Fox Vice-president Tom J. Connors, and A. W. Smith, Jr., Eastern Sales Manager, are in their offices following a trip to the Boston exchange and conferences with Tom Bailey, Northeast district manager, and exchange manager E. X. Callahan.

Snips and Snaps . . .

Same Old Stuff

Calling all film fans attention will be Macdonald Carey, ex-leading man for Gertrude Lawrence, who gets a swell start in films with his role in "Take a Letter, Darling."

IT'S OLD FAITHFUL



DENNIS MORGAN — sturdy singing star of the movies — came from the lumber camps of Wisconsin and wangled his way into the Chicago Opera Company. It was here that he made the acquaintance of Mary Garden who was so impressed with his singing and his evident dramatic talent that she introduced him to a movie talent scout. He has since been starred in many Warner successes among his latest being "In This Our Life," "Captains of the Clouds," and "The Hard Way." Morgan, an outdoor person, is shown above with one of his numerous canine pets — "Old Faithful."

DeMille's Susan

SUSAN HAYWARD, who has an important role with Ray Milland, Paulette Goddard and John Wayne in Cecil B. DeMille's "Reap the Wild Wind," the Paramount picture in Technicolor.

★

Love and Hisses

Kisses for the missus and hisses for the heel are provided by Franchot Tone in Columbia's laugh riot, "The Wife Takes a Flyer." Joan Bennett is the wife and Allyn Joslyn the heel.

Winnipeg-o-My-Heart

Deanna Durbin enjoys a few days' rest at Leo Carrillo's 4000-acre California ranch before going into her latest picture, Universal's "Forever Yours."

★

Eyes Upward

Glenn Ford and Evelyn Keyes watch Pat O'Brien test a plane in Columbia's new aviation picture, "Flight Lieutenant."